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THE TEACHER'S HANDBOOK, CHINESE-MANDARIN MATERIALS, LEVELS I-IV.

BY- HSU, KAI-YU AND OTHERS
SAN FRANCISCO STATE COLL., CALIF.

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THIS TEACHER'S GUIDE EXPLAINS THE ORGANIZATION OF THE AUTHORS' RECENT CHINESE-MANDARIN MATERIALS PUBLISHED IN FOUR VOLUMES BY THE ALTOAN PRESS OF PALO ALTO, CALIFORNIA. THESE MATERIALS WERE WRITTEN FOR HIGH SCHOOL STUDENTS IN THE 9TH TO 12TH GRADES AND ARE PLANNED ACCORDING TO THE MASTER CURRICULUM OF THE ADVISORY COMMITTEE ON CHINESE LANGUAGE INSTRUCTION IN CALIFORNIA PUBLIC SCHOOLS. SINCE THE MATERIALS ARE DESIGNED FOR USE WITH AUDIOLINGUAL METHODS, THE TEACHER'S GUIDE PRESENTS APPROPRIATE BASIC LANGUAGE TEACHING PRINCIPLES AND TECHNIQUES. CLASSROOM PROCEDURES ARE SUGGESTED AND A TENTATIVE SCHEDULE FOR THE FIRST CLASS SESSIONS IS PROVIDED. TWO SETS OF TAPE RECORDED MATERIALS (ONE FOR THE TEACHER AND ANOTHER FOR THE STUDENT) HAVE BEEN PREPARED FOR LEVEL I AND THIS HANDBOOK DESCRIBES THEIR ORGANIZATION AND USE. A TWELVE-PAGE BIBLIOGRAPHY LISTS REFERENCE WORKS AND SOURCES OF MATERIAL FOR THE HIGH SCHOOL TEACHER OF CHINESE. (JD)

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Chinese-Mandarin Materials, Levels I-IV

BY

KAI-YU HSU HENRY YANG
JOHN LIAO ALAN FONG

June, 1965
San Francisco State College Chinese Mandarin
Instructional Material Development Project

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June, 1965

San Francisco State College Chinese Mandarin Instructional Material Development Project

CONTENTS

CHAPTER

I. Introduction..... 1

II. Basic Guidlines in the Development of these Materials..... 2

III. Organization of the Materials..... 4

IV. The Chinese Characters.....15

V. Some Basic Facts About the Chinese Language.....17

VI. Method of Study.....33

VII. General Procedures.....39

VIII. Unit Teaching Procedure.....43

IX. Recorded Materials.....46

X. Introduction to Chinese Calligraphy.....50

APPENDIX

I. The Curricular Plan for the Four Levels of Mandarin Materials.....53

II. Classroom Expressions.....55

III. Bibliography.....56

I. INTRODUCTION

Recent world events have brought into sharp focus the need for America to balance the emphases in her education between Western and Afro-Asian cultures. Among the Afro-Asian cultures, the culture of China has particularly drawn the attention of the educators. American leaders recognize the practical necessity and intellectual value of studying the experience of one-fourth of mankind who have tried to live together wisely and peaceably for three thousand years. It is further recognized that the Chinese language is a door to the minds of all eastern Asian peoples because the writing system used for Chinese has been the basis for the written languages of 90 million Japanese and 30 million Koreans, and has exerted decisive influence on many of the languages of Southeast Asia. Consequently, Chinese is listed among the six critical languages to be given top priority in the foreign language development program under the National Defense Education Act of 1958*

Yet, with all its significance recognized, the teaching of Chinese in the United States has been greatly hindered by the lack of suitable instructional material. The paucity of secondary-level material in Chinese is particularly acute. In order to meet a widely felt need, the U. S. Office of Education under the National Defense Education Act, Title VI, awarded a contract to San Francisco State College to develop instructional materials in Mandarin suitable for secondary school students. The Project staff began working in September 1961, and completed a preliminary edition of the Level I materials in the summer of 1962, which has been pilot-tested in 19 classes by June 1965. While Level I was being revised, the Project proceeded to complete drafts of Levels II and III, which have been undergoing pilot-testing. The plan called for completion of all four levels of materials, pilot-tested and revised, by the end of the summer of 1966.

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* See Position Statement of the Advisory Committee on Chinese Language Instruction in California Public Schools, ***California Schools,*** XXXIII, No. 9 (September, 1962), 341.

The materials, designed according to the master curriculum planned by the Advisory Committee on Chinese Language Instruction in California Public Schools (see Appendix I), are intended for use in the senior high school, grades 9 through 12. As the same master curriculum shows, the materials can be used from grade 7 up, with appropriate adaptation.

II. BASIC GUIDELINES IN THE DEVELOPMENT OF THESE MATERIALS*

Every instructional material is a tool to the instructor. It is necessary for the instructor to know how and for what purpose the tool has been developed and shaped before he can proceed to use it effectively. The following paragraphs will outline very briefly the principles of organization and the purposes of this set of materials. As it will become clear presently, the principles observed here are, in reality, points of common sense shared by most experienced teachers of foreign languages.

The first principle is an assumption that a second language can be truly mastered if the process of learning is organized in an effective way. By mastery, we mean that the student can command the language, both orally and in writing, as well as does a native speaker with a comparable life experience. With such mastery the student does not confuse or compound his native language concepts with those of the second language, but, rather, his language behavior in the second language conforms to the concepts in that language, naturally and automatically. This, we are positive, can be achieved.

The second principle is a recognition that the most effective method of learning a foreign language may differ from age group to age group; the best way for a child to learn it may not be the best for an adult. Even among students of the same age group, a

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* This is a condensation of several relatively detailed working papers which the Mandarin Project staff prepared for their own use in developing the materials.

clearly different objective in language learning may call for a different approach to effective instruction. In structuring this sequence of materials, we have in mind the high school students in grades 9 through 12, or ages 14 through 18, whose main purpose of studying the foreign language is to be able to comprehend, speak, read, and write it when dealing with general, non-technical subjects. Such a degree of command should be sufficiently useful to them in their various careers, if their high school education is terminal, or should be a sufficient foundation upon which they can build their specialized knowledge of the language needed in advanced studies and work. Regardless of their language study plans beyond this four-year sequence, the insight into the foreign culture they will have gained through the language, should have added a valuable dimension to their liberal education.

The third principle is that, given the above-mentioned objectives and students, there is need to cultivate first for the students a certain amount of basic, subconscious, muscular reflexes upon which conscious, highly reflective work in that language can be built. No language can communicate fully, or even adequately for very practical purposes, if its meaning through its sounds or written symbols does not leap immediately to the senses and the mind of the listener-reader. We have, therefore, structured drills to establish the most basic sound and syntax patterns in the student's second language habit, and we have calculated for the new materials to reappear in subsequent units many times.

These are the few fundamental principles behind the organization of our materials. According to these principles we shall suggest to the user of the materials: (1) Stressing the sound and syntax patterns and postponing the introduction of the written symbols to enable the student to concentrate on one job at a time and the most basic one first lest he fails to make appreciable progress and lose his interest. (2) Basic grammar consists of pattern analyses which must be used sparingly only to enable the student to perceive and psychologically accept a certain pattern of speech thereby to absorb it more readily. We know

that there are students who insist on finding some logicality in the basic structure of a language which has little comparable logic with that of their mother tongue. (3) No direct word-by-word translation is to be used at any time because most of the basic and idiomatic expressions cannot be translated out of the context and any effort to explain a word out of context will, at the beginning stage of learning, only confuse the student and waste the already too limited amount of class time. The student is likely, again out of his habit of learning his native language, to demand such digressive explanations which the teacher must try to resist without disappointing the inquirer. (4) In using the drills the ultimate goal is always the student's absorption of the patterns which they can apply, through analogy, to comparable situations by using appropriate vocabulary items. In other words the end of the drills is free conversation within the vocabulary limit by using the learned patterns freely and correctly.

This is what we understand to be the audiolingual approach to language instruction, based on the recognition that language is primarily a series of sounds habitually arranged according to certain conventions to convey meaning. The ultimate objective, as has been stated before, is to help the students acquire all four language skills, but we believe that if the students learn to comprehend auditorily, speak, read, and write, in this order, they can learn all four skills better and faster. This is especially important for the age group of students for whom these materials are intended. If they have already audiolingually mastered the most basic sentence patterns, their progress in learning to read and write proficiently will be more satisfactory.

III. ORGANIZATION OF THE MATERIALS

Within the general framework described in the following section, the organization of the materials varies as demanded by the changing needs of the students progressing from Level I through Level IV. More elaborate drills and explanation are included in Level I on the

assumption that both the teacher and the students may indeed require more help at the beginning.

In Level I there are fifteen units planned for two semesters' instruction, based on sixteen weeks per semester with five periods of instruction per week, each period lasting fifty minutes including language laboratory activities.* While the quantity of materials has been measured carefully and the entire course can be finished by most classes, it is strongly urged that each teacher should guage the speed of learning of his class and not to be bound mechanically by the pattern of two weeks per unit. The important thing is for the students to learn well. In Levels II–IV, the number of units in each level varies, and appropriate scheduling is suggested accordingly.

In general, each unit consists of the following parts: 1. a brief English explanation of the situation, 2. a cue sheet--drawings to aid dialogue practice, 3. dialogue, 4. summary of the contents of the unit, 5. the sounds, 6. vocabulary, 7. structural patterns, 8. notes, 9. drills, (fluency drills, repetition drill, substitution drill, replacement drill, response drill, directed conversation), 10. dialogue expansion, 11. narration, 12. rhymes, 13. progress evaluation.

Since any printed symbol tends to interfere with the student's concentration on imitating the sounds correctly and memorizing the dialogue aurally, the teacher should be aware of this difficulty in using the printed text to make assignments to the students. Parts 5–13 are intended primarily for the teacher. The structures and functions of these parts are as follows:

A. Explanation of situation

Complete understanding of the situation is essential. In this brief description, the meaning of important vocabulary items is already apparent. The teacher needs to explain only about this

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* If the class is scheduled differently, it will be necessary to make certain adjustments in the rate of progression.

much before proceeding to present the dialogue.

B. The Cue sheet

The drawings suggest the situation and help the student recall the dialogue. The student may use them for review at home; the teacher may reproduce them on the blackboard for exercise in class.

C. Dialogue

This is the core of each unit and has to be memorized. In structuring the dialogues, we have adhered to the following principles:

1. The situations must be selected from the student's real life experience, starting from the most immediate and gradually moving toward the less immediate, i.e., school, family, community, nation, world.
2. The topics must suit the interest of the American high school student and his Chinese counterpart.
3. The contents must have practical application and flexibility.
4. The sentences chosen must follow a progression in introducing sentence patterns from the most common and simple structures to the more complex. The length of each sentence in the Level I materials should not exceed, if possible, fourteen syllables.
5. Naturalness and liveliness are essential but sometimes this criterion conflicts with the desirability of repeating sentence patterns and vocabulary items. Whenever these two desiderata come into conflict the second prevails. Unnatural speech, however, is never allowed to enter the dialogues.
6. In selecting vocabulary items, distribution and repetition of sounds are also considered. Thus, the student learns

the basic Mandarin sound system completely and well within the first several units.

7. Chinese cultural elements are introduced whereved there is an opportunity in the dialogues.

It remains to be noted that we have adopted the most commonly used Mandarin and avoided speech features which are peculiar to Peking but not necessarily so beyond the limits of that city. The English translation of the dialogue is a free rendition and is provided as a cross-checking device to insure complete understanding when the student reviews at home after the unit has been learned. The teacher should refrain from explaining the meaning of individual words out of conversational context. Most students are too ready to piece together individual foreign words according to English sentence patterns; giving them dictionary meanings of the individual words will only encourage them to do so and cause confusion. Furthermore, too many basic expressions in one language cannot be adequately explained in another language without elaborate discourses. For example, the literal meaning of "Goodbye" presents a grave problem to a teacher whose source language contains no such concept as the western God.

It has been observed that the student is often curious about the different meaning of a word when it appears in a different context. When this occurs, it would be helpful for the teacher to point out this phenomenon and contrast the two uses of the same word. But he should not go beyond the meanings already introduced and he should not permit the language class to degenerate into a lexical study of isolated terms. Often the student misidentifies near homonyms or true homonyms as one word. For instance, the words **dzài** (be at, on, in, etc.) and **dzài** (again) are easily mistaken by a beginning student as one word. The teacher should contrast and clarify them by giving a few examples: **Wǒ dzài jyā li** (I am at home); **Chíng nǐ dzài shwō** (Please say it again). A

short drill in these contrasting pairs will suffice, and will serve the purpose much better than ten minutes of explanation in English.

D. Summary

The summary brings together in a nutshell all the points to be learned in the unit. It serves as a reminder to the teacher of the objectives of the unit and in reviewing it he will know what points need reinforcing and further drill. It also serves as a check list for the student to review before going on to the next unit.

E. The sounds

A brief analysis of Chinese Mandarin sounds will be found in the next section of this general introduction. In each unit the sounds introduced are listed to call the teacher's attention to them so that he will drill the students with them. Special sound and tonal variations which will aid the teacher in his effort to correct the students are noted in this part. No separate sound drills have been structured because we believe that each utterance in the unit is a sound drill, and that adequate sound drills are already in the natural utterances incorporated in the dialogue and structure drills.

F. Vocabulary

With a general analysis of word functions in Mandarin already included in the handbook (see next section), this part of each unit will only include the common meanings of the vocabulary items as they appear in the context of the dialogue. Special idiomatic usuage is noted. The few selected supplementary vocabulary items used in the drills are also incorporated in these vocabulary notes.

G. Structural patterns

Only what is most practical and useful in helping the teacher to explain the patterns to the student has been included in this part. The teacher normally needs only a few minutes to explain

each of these patterns to make his pupils understand what they are trying to learn. He may make use of simple diagrams on the blackboard to show the student how words are fitted together, but he relies upon the drills to fix the patterns as much in the student's ears as in his mind. The simple grammatical explanation provided in this part should suffice to aid the teacher and the student to understand the structures involved in the dialogue and its adaptation.

H. Notes

A certain amount of cultural information and appropriate teaching activities are suggested in the notes to each unit. The teacher may use these notes and other supplementary cultural material in his explanation of the basic situation when he introduces the dialogue. It is clear that the teacher will need to use English for this purpose; hence, he must caution himself not to give a long English lecture on the Chinese abacus or chop-sticks. If need be, he may take a minute or two at the end of each class to talk about these things, making it an activity separate from the principal task of language learning. Don't let the students keep asking questions in English about Chinese customs, etc. during the drill sessions; that will take up all the precious time there is for language learning.

Explain enough about cultural matters but don't attempt to give the students the entire range of Chinese history and the names of all the emperors since 1200 B.C. Cultural subtlety and complexity that are part of the language are intriguing; they will tempt you and your good students but you must resist them, lest not only the class will fail to progress, but you may confuse your students with the complexity and thereby discourage them.

The suggestions on classroom activity and teaching aids are offered because they are considered particularly suitable and useful

to the class when studying a particular unit. The teacher will be well advised if he takes notice of them and adapts them to suit his purposes.

I. Drills

Drill is the most essential activity in language learning at the beginning stage. In order to put to best use the drills provided in these materials, it is necessary for the teacher to know how they are organized.

All drills, however varied they may be, are designed to serve one purpose: to help the student acquire a proper habit of using the language correctly and freely by leading him through a series of structured and graded exercises. Each drill unit therefore, must have its own clear objective and at the same time be organically integrated into the entire net of drills. A concomitant of these requirements for a good drill is that it must be student centered; it must involve the students and hold their interest. Through such drills the teacher can work individually with the pupils and give them individualized help.

Monotony and boredom are deadly enemies of drills, and yet they are lurching at the corner of every classroom where drill is used. The teacher can face these enemies successfully if he exercises his initiative and controls the drills properly. He observes the students' reactions closely and varies the drills, making use of training aids and other means available in class. For example, a recorded, short folk song in the target language can do much to revive interest and reduce fatigue; and it works either with or without the teacher teaching the students to sing after the recording. The keys to the conquest of boredom are (1) fast tempo and (2) great variety.

With these provisos we shall proceed to discuss the arrangement of the drills.

1. *Fluency drill*

As the name indicates fluency drill is designed to enable the students to master the sound and intonation patterns and acquire a fluency approximating the native speaker's in handling this unit. The drill uses sentence build-up exercises which provide sufficient repetition of each element in a sentence pattern. The process of learning in this drill is rather mechanical in that the students repeat without any chance to create. They are not yet capable of creating at this stage. Fluency drill lays the foundation without which future progress is impossible. The satisfaction and reward to the students come when they can actually say the sentences with ease. The feeling of achievement cancels out the monotony of the drill.

2. *Repetition drill*

Fluency drill enables the student to learn the dialogue by heart. Repetition drill begins to show the student the paradigms in the dialogue by concentrating on one structural element at a time. The student repeats after the teacher each pattern sentence arranged with the basic variations already introduced.

3. *Substitution drill*

The mechanical repetition of the fluency and repetition drills is reduced in the substitution drill. Students are given the opportunity to make use of the things they have learned and fit new vocabulary into sentence patterns they already know. Since Chinese verbs and nouns are not inflected, one major drill area necessary in the study of many other languages is unnecessary in Chinese. Still, the substitution drill remains a valuable drill pattern.

4. *Replacement drill*

The principle of the drill is the same as that of the

substitution drill except that the latter is restricted in the items to be substituted. It is easier for the students to follow the substitution drill. After they have been through the substitution drill, they should be ready to replace more items in similar sentences with greater creativity. It is clear that the students will not be able to do the replacement drill satisfactorily without having well mastered the substitution drill.

5. *Response drill*

After mastering the earlier drills, all relatively mechanical in application, the students will be eager to try more creative types of exercise. A response drill offers them just such an opportunity to be creative. In answering questions the students are expected to use with flexibility all they have learned so far. The teacher's direction and guidance are used to prevent the students from blindly guessing or drawing erroneous analogies. By giving the students cues at appropriate moments the teacher can guide them to achieve the speed of natural speech. The student is to be discouraged if he spends time piecing the words together every time he forms an answer. If he hesitates too long, the teacher must turn to the next student with a similar but not the same question, and then come back to the first student to try again. In a response drill, the teacher may cue the student in advance. He may shake or nod his head to indicate he wants an affirmative or a negative answer as he asks the question.

6. *Directed conversation*

Theoretically the students by now ought to be able to carry on free conversation within the limits of the units they have learned. The problem arises precisely on the question of limitation. The students when given a free reign, either would not know what to say, or would be tempted to try something beyond his ability. The teacher's role is to keep

the students within the limit of their learning to avoid frustration and to reinforce what has been learned. Since in earlier drills the student's activities have been more answering than asking questions, this drill complements the earlier one by requiring the students to ask questions. The focus of activity, then, is extended from teacher–student to teacher–student–student. If successfully manipulated, this drill can serve as a stimulus for the students to carry on this type of exercise among themselves after class.

J. Dialogue expansion

In this part there are examples of how the basic dialogue can be used with variations. After the student has become so familiar with the basic dialogue that he can act out any part of it any time, he should be aided to use the parts of the dialogue in parallel but different situations. The teacher may act out these slightly rearranged questions and answers, first alone or with the aid of a student and then instruct two students to repeat the practice.

K. Narration

After Unit I there is a section of narration in each unit. This is arranged for two purposes: for the students to comprehend the material other than in the basic dialogue form, and to show the students how the dialogue can be adapted to the narrative style. One possible drawback of the dialogue approach--the students learn only stereotyped sentences without knowing what to do with them if the situation is changed--thus, may be averted. The teacher is to recite the narration as a story, once or twice at first. Then he is to check if the students have understood it. Any English used to tell the meaning of the narration must be a free, never literal, translation of the passage.

The students are to be encouraged to memorize the narration. If this proves difficult at the beginning, the gist of the

passage in English (again never literal translation) may be used as a cue to aid the students in their effort to retell it.

L. Rhymes

The rhymes are designed for easy memorization. They must be memorized and recited. The moment the students have heard them, they will find these lines easy to remember.

The various parts of each unit are structured according to a progression from the simple to the complex with sufficient graduation in between, particularly among the drills. The progression is automatic, but effective learning can take place only if the teacher retains his dynamic role to guide and cue the students at appropriate moments. This role is irreplaceable. He must sensitively react to the class in varying his use of the drills and the other parts of the material in order to insure optimal learning.

M. Progress evaluation

The test is designed to help the teacher evaluate how much and how well the class has learned from a unit of material. Each part of the test is prefaced by an explanatory note which will aid the teacher in explaining the test procedure to his students before administering it. In the first several units, pronunciation, listening comprenension, and speaking are tested, and the materials are provided on tapes. It is meant that the student's performances are to be recorded for the teacher to analyze after the test, but other suitable devices could be used dependent upon the physical facilities available to the teacher.

In later units writing evaluation is also included. The teacher could reproduce this part for use in testing his class. Where romanization is used in testing the student's reading fluency, the teacher must make certain that his class has had adequate opportunity to become proficient in identifying the sounds thus transcribed.

IV. THE CHINESE CHARACTERS*

The Chinese characters are presented in a parallel but separate set of material. About the organization and presentation of this material, a few things need to be said.

It is our observation that the learning of the characters can be a task quite separate from the learning of the spoken language; in fact, it could even be separate from the learning of Chinese. A student could, if he so chose, memorize the characters, their sounds and dictionary meanings, without the benefit of syntax and, of course, also without the ability to use the characters proficiently in reading or writing. He would be learning the characters only as objects of art, and clearly our material is not oriented for this purpose.

It is also our belief and experience that after the student has become relatively secure in his command of the basic syntax patterns, his effort to memorize the characters will not hamper his overall progress. On the contrary, by this time knowledge of the characters will enhance his interest in Chinese and aid him in expanding his spoken vocabulary. The student usually finds it very tempting to learn the characters, and many students will claim that their visual memory is better than their auditory memory. It is up to the teacher to take advantage of the student's healthy curiosity about the characters and put it to good use at the appropriate time. For this purpose we suggest the following points to the teacher:

A. The time to begin introducing the characters

1. It should be after the student has acquired a firm command of the basic sound patterns.

2. It should be after the student has mastered a few basic dialogues.

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* Condensed from Work Paper No. 6 of the Chinese-Mandarin Instructional Material Development Project, San Francisco State College.

3. The opportune moment, in our estimation, would be about the end of the fourth or fifth unit.

B. The Approach

1. Start with the few characters selected from the spoken vocabulary already learned.

2. The first selections are based on their characteristics that lend themselves to easy memorization and convenient practice. Hence, the pictographic characters and those most frequently appearing in the dialogues are the first used. In the process of selection, the project staff also compiled a concordance table, bringing together and cross-checking the vocabulary items used in six elementary Mandarin texts most popularly used in this country (Project Work Paper No. 4). The first selections are among those appearing in all six texts.

3. Further selection of the characters has taken into consideration the semantic, etymological, and phonetic associations between the already learned characters and new characters. Thus, the chain of association is put to effective use in helping the student to memorize the characters.

4. In order to increase the students opportunity to practice using the characters, he should be encouraged to intermingle romanization with the characters in all his writing exercises until he has learned enough characters to write out all his wishes without using romanization at all.

C. Methods

1. Mnemonic devices, including etymological and other analyses of the characters, should be freely used to the extent they help the student to remember the characters correctly. Some teachers confuse a truly etymological study with mnemonic devices, but this confusion is not necessary.

2. Students should be encouraged to prepare their own flashcards, with either a picture or an English equivalent on the back. Other visual aids, such as a simple hand tachistoscope or an overhead projector, could be used to train the students to write characters. Introducing the students to the use of Chinese writing brush and ink will enhance interest, and some mention and illustration of the relationship between Chinese calligraphy and painting is very much in order and useful.

3. During the first several weeks of study of the characters, it seems appropriate to introduce only two or three characters per day, using no more than five to ten minutes out of each fifty-minute period. When properly controlled, such exercises could create variety in classroom instruction and reduce the monotony of pattern drill.

4. A few useful reference works on the analysis of Chinese characters are listed in the bibliography appended to this handbook.

V. SOME BASIC FACTS ABOUT THE CHINESE LANGUAGE

Like all languages that have their written forms, spoken Chinese predated written Chinese by an unknown number of centuries. There is evidence that spoken Chinese has changed in its sound and syntax patterns more extensively than the changes in the written language. This is largely because the classical works, some dating back to pre-Christian times, have been kept alive and used as models for the written language through the nineteenth century, and only quite recently has written Chinese been brought closer to the vernacular. The following paragraphs describe the modern spoken and written Mandarin briefly.

A. The Chinese Sound System and Transcription

Excellent studies are available on the sound system of Man-

darin which is relatively simple. [1] There are three basic elements in a Chinese syllable: (1) an initial, or the beginning sound of a syllable, (2) a final, or the ending of a syllable, and (3) a tone, or the pitch and its movement. This is the traditional Chinese analysis accepted by Western linguists as valid.

1. *Initials*

Either a single consonant or a cluster of consonants (some writers prefer to describe these as combinations of consonants and semi-vowels) may serve as an initial. Sometimes a Chinese syllable appears without it. The following is a tabulated summary of all initials in Mandarin:[2]

Manner / Place	Unaspirated stops	Aspirated stops	Nasals	Fricatives	Voiced Continuants	Semivowels
Labials	b	p	m	f		w
Dental stops, nasal, and lateral	d	t	n		l	
Dental sibilants	dz	ts		s		
Retroflexes	j*	ch*		sh*	r	
Palatals	j**	ch**		s***		y
Gutturals	g	k		h		

*before a,e,r,u,w
**before i,y
***before y

These sounds **approximately** resemble the following American sounds:

b — like the **p** in **spy** (without a puff of air following it)

1. For instance, see John de Francis, ***Beginning Chinese*** (New Haven: Yale University Press, 1946), pp. 1-14; Yuen Ren Chao. ***Mandarin Primer*** (Cambridge: Harvard University Press, 1961), Part One, Chapter II and Part Two; Charles F. Hockett, ***Progressive Exercises in Chinese Pronunciation*** (New Haven: Institute of Far Eastern Languages, Yale University, 1951).

2. Adapted from Chao, ***Mandarin Primer, 19.***

ch (retroflex, aspirated)	pronounced with the tongue curled back and with a puff of air
ch (palatal aspirated)	like the **ch** in **check**
d	like the **t** in **stung,** without a puff of air
dz	like the **dz** in **adze**
f	like the **f** in **fan**
g	like the **c** in **scoop** (with a puff of air)
h	pronounced at the same position in the mouth as **g** or **k** but with greater friction
j (retroflex unaspirated)	like the **ch** retroflex aspirated above but without a puff of air
j (palatal unaspirated)	as in **jeer**
k	as in **coop**
l	as in **learn**
m	as in **man**
n	as in **no**
p	as in **pot** but with a stronger puff of air
r (retroflex)	as in **ran** with retracted lips
s	(1) as in **sigh** (2) pronounced with the tongue against the back of the lower teeth when it is followed by **y** and its combinations
sh (retroflex)	pronounced with the tongue curled back
t	as in **toe**
ts	like the **ts** in **its**
w	as in **wet**
y	as in **year**

2. *Finals*

A final may be a vowel, a consonant or a vowel–vowel, or vowel–consonant combination. Some Chinese syllables include only vowels.

a	as in **father**

ai	as in **aisle**
an	(1) like the **a** and **n** in **barn** (2) after **y an** is pronounced like **en** in **yen**
ang	like the **a** above and the **ng** in **song**
au	as in **how**
ar	as in **car**
e	(1) like the **o** in **none** (2) after **y, ye** pronounced as in **yet**
o	like the **o** in **corn**
ei	as in **eight**
en	like **un** in **under**
eng	as in **sung**
er	as in **her**
i	as in **machine**
in	as in **fin**
ing	as in **sing**
ou	as in **row**
u	as in **super**
ung	like the **oo** plus the **ng** in **wooing**
yu	like the **i** above pronounced with lips rounded (like French **u**)
yun	the above **yu** plus **n**

In addition, several features of the Mandarin sounds, as transcribed according to the adopted system, should be recognized:

a. The **ou** in Mandarin sound transcribed as **you** is rather like the **u** in the above list of finals. Consequently the sound resembles the English word "you," especially in the first and second tone.

b. When **wei** appears after any initial, the **ei** resembles that in the English word **reigned.**

c. The **au** sound in **yau** as a complete syllable or as a component of a syllable represents a sound close to the **ow** in **now.**

d. The retroflex final **er** appears as an integral and essential part in a number of regular syllables. When it appears as a suffix, then it is represented by **r** which forms a part of the preceding syllable. Since these units are based on the most commonly used standard Gwoyu (national speech), the typical Peking use of retroflex suffix **r** is not followed in every case.

e. **Chr, jr, shr** are retroflex sounds not found in English. These syllables are all produced in the same place as the American English **r.** One essential difference is that the American English **r** is produced with some lip-rounding; this is absent in Chinese. The **r** in the romanization represents the vowel heard in these syllables; it is produced at exactly the same place in the mouth as the initials. By the same token in **sz** and **tsz, z** represents the vowel which is pronounced at the same place as the initials **s** and **ts.** (**Dz** strictly speaking should be **dzz** but the second **z** is omitted for aesthetic reasons.)

3. Tones

Although in English the pitch movement is not an integral element of a single morpheme, pitch differences may still affect the meaning of an utterance. The simple English word **yes** could be so pronounced as to suggest a straight forward assent, or a question, or some skepticism, depending on whether it is pronounced with a tone of finality, or a rising tone, or in a long-drawn-out **Ye-es** dipping somewhat in the middle of the pitch-movement.

The Chinese tone, in this sense, is even more important. **Ma** pronounced with a level pitch means mother in Chinese; with a rising pitch movement means "hemp"; with a dipping pitch-movement means "horse"; and with a falling pitch movement means "scold." While in natural speech only the stressed syllables in a sentence are pronounced with clearly identifiable tones, each syllable

has, in theory, its own fixed tone. The four tones in Mandarin and the common patterns of variations concerning the third tone are, briefly, as follows:

a. The first tone: high and level (¯), **tā**

b. The second tone: high and rising (ˊ), **shéi**

c. The third tone: (ˇ) varying according to the following patterns:

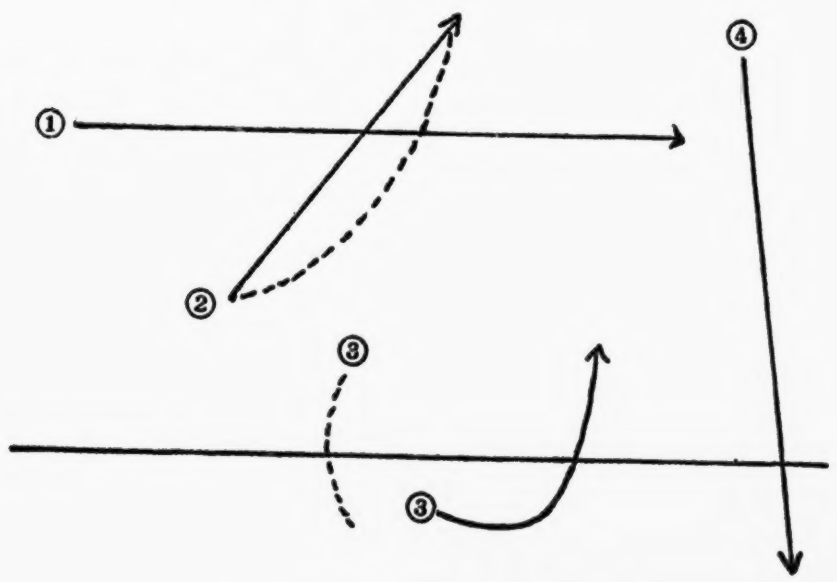
   i. At the end of a phrase or when pronounced in isolation--low and rising, as **dzǎu**

   ii. Identical with a second tone when it appears before another third tone syllable; thus **Nǐ dzǎu** becomes **Ní dzǎu**

   iii. Relatively low without the rising ending when it appears before a first, second, or fourth tone (See 3 in diagram below), as in hěn máng, lǎushr.

d. The fourth tone: falling from high to low (ˋ) **shr̀**

The positional descriptions of the tones, i.e., high, low, rising, falling, are relative to the voice range of the speaker. On a diagram, the four tones appear as follows:



As an example of the tonal variations when the syllables occur in certain combinations, there is the negative prefix **bu** in Unit I. **Bu** is normally pronounced with a falling tone except when it is followed by another falling tone, in which case, it changes to a rising tone, e.g., bùmáng, búshr.

When a syllable is not stressed in a sentence, its tone is less distinct and is commonly referred to as a neutral tone or toneless; such a syllable is not marked in the transcription throughout this text. In natural speech, only the tones of a few stressed syllables in any given sentence are clearly identifiable; the rest tend to become more or less neutral.

4. Transcription

The system adopted in this text to transcribe Mandarin sounds is known as the Yale system because it was first developed by specialists associated with Yale University. The system has the advantage of being the most functional one among the several systems commonly used by westerners. Furthermore it is also very close to the Latinized alphabet being promoted in Mainland China. Since such tools as dictionaries and handbooks using the Yale system of transcription are becoming increasingly available and since a proficient user of the Yale system does not find it difficult to learn the Latin alphabet of Mainland China should it become necessary for him to do so, we have decided to adopt the Yale system.

Following the practice in English all proper nouns and terms of special significance are spelled with their first letters capitalized, e.g., **Jūnggwo, Měigwo, Wáng Lǎushr̄.** A polysyllabic word is written together as one word, e.g., **lǎushr̄** despite the fact that such a word is composed of two characters in written Chinese. Particles (prefixes, suffixes, etc.) are transcribed together with the words to which they are attached. The words, **bù** and **méi,** although adverbs, are also transcribed together with the words they qualify

in order to facilitate the reading of the text. Certain words, e.g., numbers in monetary and time units, are hyphenated.

B. Chinese Characters

The study of Chinese characters--the written symbols in the Chinese script--is a fascinating subject worthy of a person's life-long pursuit. The appeal of the characters is intensified by the development of Chinese calligraphy which is an established Chinese artistic discipline. Here we shall merely deal with the development of the characters and their structure in the most sketchy manner.*

It is generally accepted that the Chinese writing system began possibly 3000 years ago with pictographic symbols, each portraying a concrete object. It was a primitive picture language. Relatively less concrete ideas such as "above" and "below" were represented by somewhat abstract designs. As the need to record more complex and abstract ideas arose, the basic symbols were combined to form new characters. The basic characters, having been permanently identified with certain sounds, were further borrowed to stand for other ideas, thus creating homonyms and transfers and multiplications of meanings among the characters. Many characters in modern times have lost their original meanings.

Many characters in use today consist of two parts, one indicating the sound and the other supplying the idea. The latter--the signific component of a character--is commonly known as a radical. There are about 214 radicals according to which the entries of a traditional dictionary are classified because, lacking a convenient alphabetical system, the traditional lexicographer had to rely upon the radicals as a criterion for the classification of the characters. The most commonly seen radicals, however, are very limited in number.

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* For further discussion on Chinese script and calligraphy, see: William Willetts, ***Chinese Art*** (Penguin, 1958); Chiang Yee, ***Chinese Calligraphy: An Introduction to Its Aesthetic and Technique*** (London 1938); Bernard Kalgren, ***Easy Lessons in Chinese Writing*** (Stockholm, 1959).

C. The Structural Characteristics of Mandarin

The present description of the structure of Mandarin is not intended to be a complete grammar of the language, but we hope it will be useful to the teacher if he finds it necessary to explain certain grammatical features of this language to his students.*

1. Words and word functions

There is a common misconception that Chinese is a monosyllabic language. It is true that almost every syllable constitutes a morpheme, but natural Chinese speech involves more polysyllabic words than monosyllabic ones. In the following discussion on Chinese words we shall use words to refer to syntactical words which may be either monosyllabic basic constituents of the Chinese speech or a polysyllabic combination of two or more morphemes. For example, **jwō** is a morpheme, while **jwōdz** is a syntactical word.

In Chinese the position each word occupies in a sentence determines its meaning or function in that sentence. Any forced application of the traditional English parts of speech to Mandarin words can only lead to confusion. Consequently our analysis is based principally on the actual function of each word in a given sentence. The use of such traditional grammatical terms as noun, verb, adverb, is purely a matter of expediency.

a. Noun

A word is a noun if it can appear behind a specifier (**jèi**–this, **nèi**–that, **něi**–which, etc.) or a number plus a specifier. Sometimes a noun may, with or without an adjectival suffix, function as qualifier of another noun, e.g., **Jūnggwo shū.** A noun in a sentence shows no distinction of number, case, or gender.

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* For detailed discussions on Mandarin grammar see: Y. R. Chao, ***Mandarin Primer*** and ***A Grammar of Spoken Chinese*** (scheduled for publication, 1965).

b. Measure

A measure is a counter or a classifier which appears between a number or a specifier, and a noun and functions somewhat like the word "bar" in the phrase "a bar of soap." There are a good number of such measures in Chinese each going with a definite noun. These have to be learned individually.

c. Verb

Several groups of words behave like verbs in Chinese. They differ from English verbs in that they have no tense. Hence the **Wǒ kàn dyànshì** in Unit II may mean any of the following things depending upon the context: I (customarily) watch television; I am watching television; I watched television; I am going to watch television. A word is identified as a verb if, in normal use it can take the negative adverb **bù** (or **méi** in the case of **yǒu**) and the suffix **le.** There are also the different functions of transitive and intransitive verbs, depending most frequently upon the objects of the verbs rather than upon the verbs themselves.

i. Action verb

Such common action words as walk, eat, read, etc., belong to this group. Action verbs are verbs that cannot be modified by adverbs of degree like **hěn, gèng,** etc.

ii. Compounded verb

There are several types of compounded verbs in Chinese. Each compound can be explained either as a verb plus co-verb construction, or a verb-complement construction (cf. Unit XI, XII). One rather unique type of compounded verb in Chinese is the resultative compound e.g., **dzwòwán,** where **dzwò** refers to the action

of doing while **wán** indicates the result of the action–finishing the job. Hence the term resultative.

iii. Auxiliary verb

A number of Chinese verbs function in much the same way as their English equivalents, e.g., **néng** (be able to) **yīnggāi** or **děi** (must). Others whose equivalents in English are regular verbs may also appear as auxiliary verbs in Chinese. e.g., **ài** (be fond of) **ywànyi** (be willing to). All auxiliary verbs, actually can be regarded as verbs with the other verbs following them as their objects. Thus **Tā néng shwōhwà** (He can talk) and **Tā ài shwōhwà** (He likes to talk) are really very parallel constructions, with the auxiliary verbs **néng** and **ài** functioning as regular verbs and **shwōhwà** their direct object in both cases. An auxiliary verb does not take the suffix–**le** and in a choice–type question (cf. Unit II & IV) it is the auxiliary verb, or the entire verbal structure, that is repeated. For example: **Nǐ néng bunéng chyù?** Or, **Nǐ néng chyù bunéng chyù?** (Can you go?)–not **Nǐ néng chyù búchyù?**

iv. Co–verb

Often there are two or more words that function like verbs in the same Chinese sentence. Most grammarians identify the second verb depicting the main action in the sentence as the main verb while the other verbs, usually introducing a circumstantial element thus providing a setting for the main action, are described as co–verbs. **Wǒ dzài jyā li kànshū** means "I study at home." Here the phrase **dzài jyā li** provides the setting for the main action "study," hence **dzài** is regarded as a co–verb. Clearly the co–verbial phrase functions as an adverbial phrase, but it always precedes the main verb

in word order. When compared with English, the co-verbial phrase also serves as a prepositional phrase.

v. Other verbs

There are a few Chinese verbs whose unique behavior has caused grammarians to christen them with a variety of names. For instance, the verb **shì,** commonly translated into the English word "be," functions most commonly in Chinese as a copula. Hence it has been known as an equative verb. The verb **dāng** (to serve as) and **dzwò** (to act as), also suggest but do not quite put an equation mark between the subject and the object; they are known to some grammarians as "classificatory verbs." For purposes of practical application and simplicity, however, we shall not deal with such fine distinctions among these types of verbs. In actual behavior, they are not much different from any other regular Chinese verb which can be either transitive or intransitive, depending upon its object or the lack of one.

d. Adjective

Chinese adjectives function as verbs. Because they describe either a state of affairs or the quality of the subject, they are referred to by some grammarians as stative verbs or quality verbs. For example: "Houses are expensive" becomes "House expensive" (**fángdz gwèi**) in Chinese with the word "expensive" functioning as a verb. But **dà fángdz,** "big houses," the word "big" (**dà**) functions as a modifier, just as nouns and verbs sometimes do.

e. Adverb

An adverb qualifies a verbal expression, single or compounded. The **hěn** in **hěn máng** (very busy) is a fixed adverb because it has to precede the verb immediately.

Adverbs like **yàushr, swēirán,** etc., are called movable adverbs because it can either appear immediately in front of the verb **chyù** or even before the subject **wǒ.**

f. Special word functions

There are a few, but not many, rather unique Chinese word functions. The adjective described above is one category. Others that deserve mention here include.:

i. Co-verbial phrases functioning as adverbial phrases. The co-verbs **dzài** (be at, in, etc.); **gēn** (follow, be with) and several others often introduce phrases which function as adverbial expressions qualifying the verbs. The phrase **dzài jyā li** in **Tā dzài jyā li kànshū** (He reads at home; he is at home reading) is an example. Often there may be several such co-verbial phrases in a sentence each describing one aspect of the action designated by the main verb.

ii. Purpose expressions functioning as complements. English infinitives often appear in Chinese as purpose expressions following main verbs. There is no infinitive prefix "to" in Chinese; hence the complement "to buy books" in "He goes to town to buy books" becomes the purpose expression **mǎi shū** in **Tā dàu chéng li chyù mǎi shū.**

iii. Position words. There is no preposition (in, on, at, etc.) as such in Chinese. In order to indicate location in Chinese, it is necessary to use the verb **dzài** plus a position word which identifies the space. Thus, "The book is on the table," becomes **Shū dzài jwōdz (de) shàngtou.** The phrase **jwōdz (de) shàngtou** or more commonly, **jwōdz shang,** literally means "top of the table" which refers to either the space on the table or the table's top. The place word **shàngtou** is composed

of the localizer **shàng** (on) and the noun **tóu** (head, end, tip). Since a space can contain or possess things, "There are books on the table" becomes **Jwōdz shang yōu shū** (The top of the table possesses book). In this case, "The top of the table" becomes the subject which takes the predicate of "have books."

g. Particles, suffixes, prefixes

These are morphemes which, though occasionally stand alone with their own meanings, most often appear attached to another word or phrase to supplement the meaning of the latter. One type of particle in Chinese merits particular attention. It appears at the end of a sentence and functions as a modal adjunct. Thus the **a** in **Ní hău a** makes the greeting slightly exclamatory or interrogatory, and the **ne** in **Shémma ne?** gives the question a milder tone. A common noun prefix is that which goes with a number to make it ordinal (**diyī,** the first; **chūsān,** the third day of the month, etc.). Several noun suffixes appear most frequently in colloquialism (the **ba** in **yība,** tail), but others are regular features of standard Mandarin (the **tou** in **shítou,** stone). There is a noun suffix which produces a diminutive effect (the **-r** in **hwār,** flower). The most important verb suffix is -le which indicates the completion of an action but also, often, a changed situation or status when it appears as a phrase or sentence particle.

2. Sentence

Just as English sentences may appear very irregular and even one single word can be a sentence, Chinese sentences also may show many variations. The pattern analysis in this text are based on a limited number of clearly identifiable basic sentence forms. The exact number of these basic sentence forms varies according to the opinion of each grammarian, but we believe in the principle

of simplicity and actual, practical utility, and try to reduce the number of forms wherever such reduction will aid the students. Since the different patterns are discussed separately as they occur in the units, we shall state here only a few general principles of Chinese sentence structure and their peculiar variations.

a. General principles

The Chinese qualifier always precedes the qualified; hence, no relative pronoun exists in Chinese. "This is the book which you gave me yesterday," literally becomes in Chinese, "This is you gave me yesterday's book." The most basic Chinese sentence follows the regular English order of Subject-verb-object.

b. The pidgin flavor

One rather unique sentence pattern in Chinese shows that a nominal-subject is followed by a nominal-predicate, e.g., **Tā wǔswèi** (He five years in age; he is five years old). This type of complete common sentence, plus the frequent appearance of adjectives functioning as verbs, gives Chinese its pidgin flavor when it is thought through the English language by a westerner.

c. Compound and complex sentences

In general, the Chinese frown upon involved lengthy sentences; simple sentences are preferred. If a complex English sentence is to be said in Chinese, the speaker usually breaks it up into shorter and simpler sentences. The frequent use of co-verbs, however, may tend to give Chinese an appearance of complexity which is more apparent than real. The fact is that since there is no preposition or infinitive in Chinese, and in both cases simple verbs are used; the Chinese sentence tends to give the effect of a telescoped complex English sentence with all the trimmings removed. "I forgot

to tell him how to buy a ticket to see a show" becomes in Chinese something like, "I forgot tell him how buy ticket see show."

d. Subject and predicate

The most common type of Chinese sentence consists of a subject plus a predicate, as in English. There are several important differences, however. In English the subject is most often the performer of the action that is denoted by the verb in the predicate. In Chinese it is more convenient to consider the subject simply as the topic or subject matter of the sentence and the predicate as the comment or new information given about the subject. In the sentence **Tā kàn dyànshì, tā** is the subject or topic of the sentence and **kàn dyànshì** the predicate or comment. A good working translation might be, "As for him, he watches television." From this example, one might object that this is an unnecessary complication in description since a sentence of this type is perfectly parallel to the English sentence, "He watches television." True, but consider a sentence like **Jèige dìfang méiyou rén.** It is very conveneint to consider **jèige dìfang** as the subject and **méiyou rén** as the predicate. Our working translation could then be, "As for this place, there are no people." There are two important results of this treatment: (1) Place words and time words are very often used as subjects in Chinese; these will often have to be translated into prepositional or adverbial expressions in English. The above sentence in idiomatic English would be, "There is nobody here." In the sentence **Míngtyan búchyù, míngtyan** is the subject; **búchyù** is the predicate. It would normally be translated into English as "Tomorrow (I'm) not going," where tomorrow is an adverb. (2) A Chinese sentence may have more than one subject. In **Míngtyan tā búchyù, míngtyan** is the subject and **tā búchyù** is the predicate: "As for

tomorrow, he's not going." "Tomorrow" in this case is the principal **topic** or subject matter and "he's not going" is the **comment.** The predicate of this sentence in turn consists of another subject and predicate, namely **tā** and **búchyù.** This pattern of sentence with two subjects has several important variations which will be discussed as they occur in the material. For now, the thing to remember is that the connection between subject and predicate in Chinese is much looser than in English and that Chinese sentences very often have more than one subject.

3. Compounds

As has been indicated in our earlier discussions, the morphological evolution of Chinese leads to multiplication of syntactical words which consist of more than one morpheme. These syntactical words, each containing two or more morphemes, are called compounds. The bulk of Chinese vocabulary consists of these compounds. There are many ways to classify the compounds.* For our purposes we shall stress only two general types of compounds and treat them simply as separate polysyllabic words to be learned as such. One type is a compound whose components almost never appear separately in normal speech, e.g., **rènshr** (to recognize). The other consists of compounds whose meanings are lexically independent of those of their components, e.g., **dyǎn** (dot, touch), and **syīn** (heart) but **dyǎnsyīn** (refreshment). In the latter case, the components separately are common words, but the compound they form must be learned as a new lexical item.

VI. METHOD OF STUDY

The audiolingual principle adopted in the preparation of these instructional materials implies a viewpoint which holds that language means more than a printed or written page and to know a language

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* For a detailed discussion on compounds, see Y. R. Chao, ***Mandrin Primer,*** 41-44.

means more than to be able to ponder on a printed page and decipher it. Language is the most direct and complex means of communication; to use language effectively means that the user must be able to command its complexity and respond to it directly and immediately.

To be able to receive a message immediately demands that the learner listen to the same sounds in the same order many times until their meaning becomes immediately clear. Written language is, certain stylistic variations notwithstanding, but the same spoken language transcribed in written symbols. If a learner has absorbed the sentence patterns as his second nature, he only needs to learn the written symbols and he will be proficient in all four language skills. This is true even where the written language appears to be stylistically very different from the spoken version. The link between the written and spoken version of any modern language is never to be denied.

From these basic concepts about language learning, we can suggest a few useful points toward an effective method of instruction:

A. Imitate, don't argue.

You will be doing your students harm if you encourage them to argue about a sentence in Chinese. The meaning of a vocabulary item or a sentence is historically established and nobody can logically explain why they must mean such and such. If students ask why an expression must be said that way, the only answer to give is: "This is the way the native speakers say it." Until the student has achieved considerable ability in the four basic skills, the less he argues about the language the better. Make him imitate you and other standard speech models.

B. Repetition, comprehension, but no translation

Asking the student to repeat the utterances is the only way he can learn them. The meaning of the utterances may be given by gestures, or through a description in English of a situation where the utterances are used, or with a very free rendition into

English of their meaning. Word-by-word translation is detrimental as the student will find his English concepts and habits constantly hamper his effort to absorb the concepts and habits of a foreign tongue.

C. Memorize, don't rationalize

The basic dialogues are to be memorized, and if the situations are utilized fully in the classroom memorizing those sentences is not difficult. The rhymes included in every unit are also an aid to memorization. The sentence patterns are very useful formulas, but merely remembering them is useless.

The student has to acquire that measure of proficiency which enables him to follow the patterns automatically, using a variety of vocabulary items.

D. Exemplify, don't explicate

When a student errs, the best way to correct him is to show him a correct model sentence and let him imitate and repeat immediately. Very often the erring student knows the sentence patterns and can even explain them back to you. It is when he tries to say something in Chinese that he slips or does not know how to apply the patterns. During a drill, therefore, there should be no grammatical analysis except when brief comments on the patterns being studied are needed.

E. Judicious use of structural analysis

If you perfer, you may call it grammar. The use of structural analysis is to help the student see what (not why) you are doing and more importantly, what he himself is doing. This is the only difference between teaching an infant his mother tongue and teaching an adolescent or an adult a foreign language. An infant knows no language at all, and consequently, the normal form of linguistic communication which is used with him becomes his

native tongue. But we can point out to an adolescent or adult in very few words how the foreign language differs from his mother tongue in word order and function. Although comparison is not an end in itself, it helps the student greatly in his effort to imitate the model, in much the same way as a bit of phonetic analysis (pointing out how a sound is produced) can help a student to produce a foreign sound correctly. Structural analysis, however, should never be considered a substitute for the needed drill.

F. When written materials are used

Romanized transcription is not introduced at the very beginning because it tends to mislead the student to produce the sounds according to the English values of the Roman letters. After the student has acquired a good Mandarin sound pattern, so firmly rooted in his habit that the appearance of the alphabet will not distort his sounds, romanization can then be introduced. But even then it should be presented only for those words already mastered orally by the students. If the student is to use the romanized text to supplement the recordings, he should still read the text aloud. Exercise of speech muscles will aid the student to improve his fluency and reinforce his grasp of the sentence patterns. Silent reading is not effective at this stage.

C. When characters are introduced

The characters should not be introduced at the beginning. This enables the student to learn one thing at a time with full concentration. In our approach, the student is to learn the basic sound, sentence patterns, and speech vocabulary first. If characters are given at the beginning, the additional load will slow down the student's progress and confuse him. The teacher will then find the weekly result discouraging.

Some say that the students usually are curious about Chinese characters and not to give them in class might cause the students

to lose interest. This may be true, but it is not surer than the loss of interest which is certain to occur, if no significant progress is observed at the end of several weeks or even a semester in any of the four language skills. Stall the students' curiosity about the characters as long as possible; let them learn to speak a few sentences correctly and fluently first.

If this cannot be done, one or two characters can be shown to the class. But in that case the teacher must try to separate this task from the principal mission of teaching the spoken language at the beginning. It could be done, although even this is not advisable during the first month or two, by taking five minutes at the end of one or two classroom sessions to introduce the pupils to the written form of a few of the short utterances they know well orally.

H. Divide and attack

In reviewing with a recording or a printed drill sheet, the student should be taught to divide up his lession and his time into small units. It is much more effective to concentrate on one small unit during a five-minute review than to go over ten units in one long sitting of a solid hour.

I. In the classroom

The teacher should see to it that every student uses the full period without any waste. When the teacher asks a student to answer a question or repeat a phrase, the rest of the class should be urged to do likewise silently.

J. Homework

It has been noted by many teachers that the student and his parents expect some homework assignment, something to read and write at home for every course. Since during the first several weeks the principal work in a foreign language course should be audiolingual, there is a problem about what to assign the student to do

at home. Several possible answers have been offered, and the teacher should exercise his discretion and imagination to try some or all of them in order to ascertain the best solution.

Ideally the beginning student should be given nothing printed for at least the first several weeks. If programmed materials on tapes or discs are available, these should be assigned as homework. If these are unavailable, or if technical difficulties make it impractical to let the students take the recordings home, then the teacher should try to arrange for the students to do their language homework in the laboratory at the school. If the student cannot stay at school after the regular classes, perhaps language clubs can be organized for the students to get together and practice several times a week. The important thing for such language practice sessions is supervision and correction; practice among the students themselves without expert supervision may perpetuate certain errors. The teacher certainly can and should demand the student to memorize the dialogues and other materials. He can help the student to get into the habit of going through the drills by saying them aloud from memory. It is true that without any recording it would be necessary to issue the student some printed material perhaps, in romanization, to aid the student's review and practice at home. And yet many teachers have observed that the moment the student works on any printed material before he has acquired a good grasp of the sound patterns, he loses what he has just learned through the drill in class, and he returns the next day worse than if he had not opened the book at home. This practical plight has led many teachers to demand sufficient recordings for the students to take home.

After the fourth unit, most classes may wish to start the learning of Chinese characters. Part of the student's homework can conveniently involve the learning of the characters. But in order not to slacken the effort to master the sound and syntax patterns,

audiolingual exercises will continue to be the main work. There is, simply, no complete substitute for practice with a qualified and tireless teacher or, short of that, a programmed recording. Some well chosen reading material in English on Chinese culture and Chinese literature, including good translations of Chinese literary masterpieces, could be assigned as part of the student's homework. While they will not help him in acquiring language skills, they certainly can do a great deal toward increasing his understanding of Chinese culture and enhancing his appreciation of Chinese literature. (See appended bibliography.)

VII. GENERAL PROCEDURES

In this section we shall discuss certain procedural principles related to the use of these materials in and outside of the classroom. In actual application, these points may vary from one block of units to the next, and the variations will be taken up later at the end of this general discussion.

Teaching materials alone cannot teach. No matter how well they have been planned and articulated, the materials are mere instruments which can come to life and function effectively only in the hands of trained teachers. The procedural principles here described, therefore, are meant to serve only as general guidelines. In no sense should they be regarded as prescriptions or, much less, proscriptions.

Orientation and Time Allotment

The teacher begins his first Chinese class by giving the student a brief, concise, and well calculated explanation of the objectives of the course and how they are to be achieved: how he is going to teach and how he expects the student to learn. In this statement the teacher stresses how the text and homework assignments are to be handled especially during the beginning weeks. Other points that might appear in the brief explanation have been suggested already. He then proceeds to outline, again very briefly, the arrangement of teaching materials to

be used, including audiolingual and visual aids, coming to focus on the contents of the first unit. The last he will do by describing the situation for the basic dialogue of Unit I.

Some notes regarding time allotment for each block of units will appear on following pages. These will help the teacher to apportion his classroom activities so that all essential activities will be adequately covered. The teacher should of course feel free to vary, but he should always keep in mind the precise objectives of each activity.

Classroom Techniques

All effective classroom techniques observe one important principle: how to sustain and further arouse the student's interest in the subject matter so that effective learning can take place. The teacher should, therefore, be sensitive all the time to the students' reactions and responses and utilize all opportunities present in the classroom to achieve this purpose. He keeps the class actively involved in every step of the learning process. He enables the students to strive for thorough mastery of the units in all four language skills according to the planned order of progression.

Before the class begins, the teacher prepares teaching aids appropriate to the situation and vocabulary to be introduced in each unit. He should be ready to draw stick-pictures on the blackboard or arrange such simple but effective teaching aids as felt board and scale models to illustrate the situations covered in the dialogues and drills. Some of these items, obtainable without too much effort or expense, are suggested in the notes of each unit. The cue sheets provided in the text material is one example.

After the teacher has briefly explained the situation of the dialogue in English with the aid of illustrations suggested above, he proceeds to introduce the dialogue. He may break up the dialogue into units of two exchanges (four sentences) each, or even smaller units if necessary, and act out the dialogue himself. He must always make certain

that the students understand the meaning of each sentence and how it is to be used in the situation. The English equivalents accompanying the dialogue in the text may be mentioned when there is doubt if the students have understood the meaning, but English equivalent must be used sparingly and the teacher should pass over them without dwelling on any individual expression, explaining it out of context. He can use a free combination of the following techniques to drill the students with the dialogue:

a. Choral drill

The students repeat after the teacher in unison.

b. Individual drill

The teacher signals an individual student to repeat after him separately.

c. Semi-choral drill

The teacher divides the class into sections and signals one section to repeat after him at a time.

d. Group dialogue practice

The teacher divides the class into two sections and signals one section to repeat a question after him and the other section to repeat the answer after him.

e. Individual dialogue drill

The teacher divides the class into small groups; each group takes turn in reciting the dialogues. Within each group the roles also rotate to give each student an equal opportunity to practice all parts of the dialogue.

f. Role playing

The teacher assigns individual students to recite and act out the different roles in the dialogue.

The teacher gives a model and ascertains that the model has

been understood. If the sentence is too long to be repeated at once by the students accurately, the teacher breaks up the sentence into short (but meaningful) units, in a manner similar to the method used in the Fluency Drills, and asks the students to repeat after each unit. The teacher then returns to the full sentence. Never leave students repeating broken phrases without ending up with the complete sentence.

Choral drill with the entire class usually precedes the other kinds of practice.

If the student has difficulty, he may be directed to repeat rapidly twice after each model. Whether in choral or individual drill the teacher must correct the students' mistakes constantly and thoroughly, but he must never remain with a single student too long a time, as this wastes time for the whole class.

Do's and Don'ts in Classroom

A check list is provided here to recapitulate what has been discussed so far in classroom techniques:*

1. For certain critical purposes described above, English is to be used in class by the teacher. Otherwise, the target language is to be used by both teacher and pupils.
2. Use normal speed and pronunciation. If the students cannot follow at first, the teacher could break up his utterances into shorter units and build them up.
3. Always remember that whole utterances, not individual words or isolated sounds, are the final goal of all drills.
4. Always remember that the teacher is the model. It is generally not effective for him to imitate the students' errors, even to illustrate how **not** to say a given word or phrase.

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* For detailed discussion on these points. see George L. Shelley, ***Discussions of Method in the Teaching of Spoken Chinese*** (New Haven: Institute of Far Fastern Languages, 1961); Samuel E. Martin, ***Language Study Techniques*** (same publisher, 1951); Eugene A. Nida, ***Learning a Foreign Language*** (New York: Foreign Missions Conference, 1950).

5. Move from student to student **rapidly** in individual drills.

6. Avoid academic discussion on semantics, grammar, philosophy, etc. Never present an elaborate grammatical analysis during a drill.

7. Be aware of what takes place phonetically and structurally when a sentence is correctly uttered in order to correct the student precisely when necessary.

8. Keep in mind the student's vocabulary and grammar limitation.

9. Vary classroom techniques frequently to avoid monotony.

10. You can never repeat (or have pupils repeat) too much. Your object is for the pupils to **over** learn so that their responses become automatically correct.

VIII. UNIT TEACHING PROCEDURE

In planning for the teaching of each unit, the teacher should bear in mind the following items:

1. Objectives of each part of the unit

2. Time allotment (see suggested schedule below)

3. Reference materials to be looked up before class

4. Teaching aids

5. Student activities

6. Homework assignments (at the beginning, only listening to and practicing with recordings on small discs if available.)

For Units I–IV of Level I, the following time allotment is suggested: (This is based on a 50–minute daily period schedule: If the schedule is different, or when applied to materials beyond Level I, some revision and adaptation will be necessary.)

First Period

a. Orientation (Situation)	5 minutes
b. Listen to tape (New lesson)	10 minutes
c. Begin teaching basic dialogue (first 1/4)	20 minutes
d. Listen to tape (Limited to the learned basic dialogue)	15 minutes (lab)*

Second Period

a. Structural pattern explanation. (Limited to the sentences learned this hour)	5 minutes
b. Listen to tape (Limited to the basic dialogue learned previously)	5 minutes
c. Continue to teach basic dialogue (second 1/4)	25 minutes
d. Listen to tape (Limited to the learned basic dialogue)	15 minutes (lab)*

Third Period

a. Structural pattern explanation (Limited to the sentences learned this hour)	5 minutes
b. Listen to tape (Limited to the basic dialogue learned previously)	5 minutes
c. Continue to teach basic dialogue (third 1/4)	25 minutes
d. Listen to tape (Limited to the learned basic dialogue)	15 minutes (lab)*

Fourth Period

a. Structural pattern explanation. (Limited to sentences learned this hour)	5 minutes
b. Listen to tape (Limited to the basic dialogue learned previously)	5 minutes
c. Finish teaching basic dialogue (last 1/4)	25 minutes
d. Listen to tape (Limited to the learned basic dialogue)	15 minutes (lab)*

Fifth Period

a. Structural pattern explanation (Limited to the sentences learned this hour)	5 minutes

b.	Listen to tape (Limited to the basic dialogue learned previously)	5 minutes
c.	Cultural notes explanation	5 minutes
d.	Introduce fluency drill	20 minutes
e.	Listen to tape (Fluency drill, and reviewing other learned materials if time allows)	15 minutes (lab)*

Sixth Period

a.	Repetition Drill	5 minutes
b.	Drills (with variety)	25 minutes
c.	Listen to tape (Repetition drill and reviewing other learned materials if time allows)	20 minutes (lab)*

Seventh Period

a.	Individual role playing	10 minutes
b.	Substitution Drill	5 minutes
c.	Drills (with variety)	15 minutes
d.	Listen to tape (Substitution drill and reviewing other learned materials if time allows)	20 minutes (lab)*

Eighth Period

a.	Individual role playing	10 minutes
b.	Replacement Drill	5 minutes
c.	Drills (with variety)	15 minutes
d.	Listen to tape (Replacement drill, directed conversation)	20 minutes (lab)*

Ninth Period

a.	Individual role playing	5 minutes
b.	Dialogue expansion	10 minutes
c.	Teach narrations	10 minutes
d.	Teach rhymes	5 minutes
e.	Listen to tape (Dialogue expansion, narration and rhymes)	20 minutes (lab)*

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* If a language laboratory is not available, a simple tape recorder may serve the purpose.

Tenth Period

a. Summary (Structural patterns)	15 minutes
b. Progress evaluation orientation	5 minutes
c. Progress evaluation (The test, on tape)	30 minutes

After the fourth unit, the teacher should exercise discretion to allot a few minutes during certain periods to work on the characters.

IX. RECORDED MATERIALS

For the Level-I materials, two sets of recorded materials have been prepared for each unit. One set is intended for the teacher which covers everything in each unit and is designed to aid the teacher in his preparation for the class. The other set is for the students. Each exercise lasts only several minutes and can be repeated at least once during the fifteen minutes of laboratory time planned for the class everyday. The teacher can easily follow through both sets and arrive at a clear picture of their format because it dovetails with the textual material. This step of listening to the tapes through at least once is important because the teacher should explain to the student how the materials are organized and what he expects him to do with them. The following is a brief description of the arrangement in the student's set.

A. The Principles that Guided the Structure of These Exercises

1. Each basic sentence pattern constitutes a focus of learning in each exercise.

2. The exercises are so varied as to enable the student to absorb each structural pattern through repeated imitation.

3. Each model utterance is repeated at least twice with appropriate intervals. The student thus can imitate or respond to the model twice and check his own performance twice immediately afterwards.

B. The Format

1. The Basic Dialogue

a. Usually each sentence constitutes a learning unit. Only occasionally a compound sentence is broken into two meaningful and useful basic sentences in order to facilitate the student's imitation and repetition.

b. The model sentence is pronounced once first, then each new vocabulary item in the model sentence is pronounced three times with intervals for student imitation.

c. Each model sentence is pronounced again three times with intervals.

d. At the end of this sequence, two model voices, one male and the other female, pronounce the dialogue as it would occur in a natural daily life situation.

2. Fluency Drill

a. The male voice pronounces the model utterances as listed in the printed text once with intervals.

b. Then the female voice pronounces the model utterances once also with intervals.

3. Repetition Drill

a. The male voice pronounces the entire sequence once without intervals.

b. Each sentence is pronounced separately according to the following format: Model utterance by male voice--pause--model utterance by female voice--pause.

4. Substitution Drill

a. The female voice pronounces the model utterance.

b. The male voice repeats the model utterance.

c. The female voice gives the cue word immediately after the pause.

d. An interval occurs at this moment for the student to do his substitution with the given cue word.

e. A correct answer is provided by the male voice afterwards.

f. Another interval enables the student to repeat the correct answer once.

5. ***Replacement Drill***

(The format of this drill is the same as that of the Substitution Drill above)

6. ***Response Drill*** (Question and Answer)

a. The female voice pronounces the question once.

b. Immediately the female voice gives a cue word to be used in the answer.

c. The student answers in the interval provided.

d. The male voice pronounces the correct answer.

e. Another interval enables the student to repeat once the correct answer.

7. ***Directed Conversation*** (for listening only; the student will practice the same in class)

a. The male voice gives the directing question once.

b. The female voice gives the question.

c. The male voice gives the correct answer.

d. If several correct answers are possible and have been practiced in class already, the female voice will repeat the same question each time before a different correct answer is given.

8. Dialogue Expansion

a. The male voice gives an utterance.

b. The student repeats after the model voice.

c. The female voice repeats the same utterance.

d. The student repeats the utterance again. (This format continues throughout the entire Dialogue Expansion once.)

e. The male voice and the female voice give the entire dialogue without leaving any interval. The student merely listens to comprehend it and to cross check his own performance.

9. Narration

a. The purpose of this exercise is to strengthen the student's ability to synthesize what he has learned from the unit and adapt it to uses other than conversation. Therefore, comprehension is stressed and no interval is necessary between each two utterances.

b. The entire passage is read twice with male voice and female voice. The teacher should call the student's attention to the intonation of the model voice in a narrative style.

10. Rhymes

a. The male and female voices pronounce the model utterances alternatingly once through the entire rhyme, without intervals.

b. The two model voices pronounce the utterances again, this time leaving sufficient intervals after each utterance for the student to repeat.

c. The model voices pronounce the entire rhyme once more as they did at the beginning of this sequence, without intervals and at natural speed.

X. INTRODUCTION TO CHINESE CALLIGRAPHY

It has been said that Chinese calligraphy holds the aesthetic secret of Chinese painting. This is quite true. Many concepts behind the art of calligraphy are indeed the same as those behind Chinese ink wash painting, and it does not require too far a stretch of imagination to see the connection. To be able to write Chinese characters well, therefore, is a noteworthy artistic accomplishment. Even the process of learning it and practicing it is a rewarding experience.

First, let us note briefly the evolution of the Chinese script. In very early days, possibly three thousand years ago, an archaic pictographic Chinese script was already quite well developed. Tortoise shells and sheep bones excavated from archaeological sites show many decipherable designs, of which many actually resemble concrete objects. Thus, the ancient symbol for "bird" actually shows a sketch of a flying or perching bird, and the symbol for "horse" has four legs and a tail. As cultural life became more complex, the written symbols also became more complex in that they gradually transcended the purely pictographic and moved into the ideographic--using symbols to suggest less tangible ideas. Most of the characters on the bronze wares dating back to about seventh or eight century B. C. already show this type of ideographs, of which some were made of several pictographic symbols put together. These characters had many strokes each, and as such were rather time consuming to write. In the third century B. C., a unified Chinese empire required a more efficient system of bookkeeping which in turn caused the development of a simplified and stylized system of writing the characters. This system, called "clerical writing," laid the foundation for the modern script.

Many characters have gone through many stages of evolution, and consequently have lost any resemblance, either in shape or in meaning or both, to their archaic original. It is still fascinating to trace some of them, but to trace all of them belongs to a highly specialized study.

Several points should be noted when one begins to practice Chinese script. Each Chinese character, in essence, is a graphic composition and should be judged as such. A calligrapher is always conscious of the structural appeal of each character he writes, and he attempts to achieve this effect by integrating the strokes into an artistic whole. His discipline starts with brush control, without which he cannot begin to execute any stroke.

A proficient calligrapher may appear to be handling his brush very casually and effortlessly, but the fact that his brush goes exactly where he wants it to go and delineates a dot, a line, or a hook with perfect rhythm, is a proof that countless hours have gone into his practice of controlling the brush. At the beginning he learns to execute each stroke slowly, trying to apply pressure to the brush in such a way as to achieve the same effect as the model in front of him. The model is usually the work of some great master calligrapher. He holds his brush vertically, anchoring the middle part of the brush stick between four fingers, with the thumb and the fourth finger on the inner side and the second and third fingers on the outer side. His wrist rests on the desk; this gives him enough leverage to move the brush in all directions when writing a character. If he writes a character of over two-inch in square, he will need to lift his wrist off the desk.

A glance at any model calligraphy will reveal that no stroke is of uniform width from one end to the other. Indeed as one watches a demonstration, one becomes aware of how the calligrapher applies his brush to the paper, first with a certain amount of pressure, and then lifting the brush slightly as it moves toward the middle of the stroke, and finally pressing the brush down a little more toward ths end of the stroke with a semi-circular movement to round off the stroke. In this one stroke alone there is a full example of the rhythm of Chinese writing. No amount of description is sufficient to replace an actual demonstration. As one observes someone demonstrate the art of writing Chinese characters, one does well if one tries to imitate him a few times.

Good composition of the strokes into good characters can come only after practice, but it is useful for the student to try with the kind of ruled paper specially designed for calligraphy purposes. The squares on the paper will aid the student to block his characters and to guide their composition. There is a conventional sequence according to which the strokes are written in a character. By following the order the student will find it easier to achieve a freer, more rhythmic movement of the wrist, and consequently it becomes also somewhat easier to compose the character.

It is useful to know that Chinese calligraphers, like all artists, are very particular about the instruments they use. They select their brushes to suit their preference with regard to the length of the tuft and the strength of the bristle. They choose their ink also; sometimes they even make their own ink with pine soot and glue. They rub their selected ink stick with a few drops of water on a stone which is neither too hard that it takes too long to prepare any ink, nor so soft as to leave any grit in the ink. The paper used by a calligrapher is absorbent but with good resiliency. All these demand great attention of the calligrapher; in fact there is a rich tradition with an accumulated lore about everything needed for good calligraphy. The student, however, need not be concerned too much with the specific quality of the instruments he uses. Any Chinese or Japanese brush, usually costing no more than fifty cents, will serve the purpose. He can very well use American make India ink, the kind used by mechanical draftsmen. For practice he can use any paper, but the kind with rule lines described above is more helpful.

The student trying his hand at writing Chinese with a brush only needs to remember one thing technically: Don't soak the brush completely in water or ink to loosen the hair held together with light glue; if you do, the bristle will become unmanageable like a mop top. Soften the brush at most only half the length of the bristle and rinse the ink off every time after use.

The following charts are very helpful in classroom instruction for students learning Chinese calligraphy. They are available for a small price from P. D. and Ione Perkins, South Pasadena, California.

The Evolution of Chinese Writing, Oriental Culture Chart No. 2, compiled and published by W. M. Hawley.

The Technique of Chinese Writing, Oriental Culture Chart No. 9, compiled and published by W. M. Hawley.

THE CURRICULAR PLAN FOR THE FOUR LEVELS OF MANDARIN MATERIALS

From California School XXXIII (September 1962), 351–353

Grade Nine

Aural–Oral	85 percent of total time; 300 morphemes; 750 vocabulary items; basic dialogues; pronunciation
Reading	5 percent of total time; 160 characters; recitations; dialogues; songs and other edited materials
Grammar	5 percent of total time; word functions; 14 basic sentence patterns
Writing	5 percent of total time; sentence making; sentence series

Grade Ten

Aural–Oral	75 percent of total time; 300 (600)* morphemes; 500 (1,350)* vocabulary items; dialogues; conversation; intonation
Reading	15 percent of total time; 250 (410)* characters; edited stories; news reports
Grammar	5 percent of total time, sentence pattern variations; idioms

Writing	5 percent of total time; composition, 150 words; accounts of daily life

Grade Eleven

Aural–Oral	65 percent of total time; 300 (900)* morphemes; 400 (1,750)* vocabulary items; story telling; topical discussion
Reading	20 percent of total time; 300 (710)* characters; news stories; documents; essays on Chinese culture
Grammar	5 percent of total time; common styles of writing
Writing	10 percent of total time; composition 100 (250)* words; essays on given themes

Grade Twelve

Aural–Oral	50 percent of total time; 300 (1,200)* morphemes; 300 (2,050)* vocabulary items; speech; plays; debates
Reading	30 percent of total time; 300 (1,010)* characters; poems; documents; news stories
Grammar	5 percent of total time: common stylistics and rhetoric in modern Chinese
Writing	15 percent of total time; composition, 100 (350)* words; essays

* All items in parentheses are cumulative totals.

CLASSROOM EXPRESSIONS

Chǐng bǎ shū héshang.	Please close the book.
Chǐng bǎ shū dākāi.	Please open the book.
Chǐng byé shwōhwà.	Please don't talk.
Dì.....kè.	Lesson.....
Dì.....yè.	Page.....
Chǐng shwō Jūnggwo hwà.	Please speak Chinese.
Chǐng byé shwō Yīngwén.	Please don't speak English.
Chǐng dàshēng dyǎr shwō.	Please speak a little louder.
Chǐng gēnje wǒ yíkwàr nyàn.	Please read with me.
Wǒ nyàn yíjyù, nǐ gēnje nyàn yíjyù.	I read a sentence, you repeat after me.
Nǐ dǔngle ma?	Did you understand?
Hái yǒu méiyou wèntí?	Do you have any more questions?
Jèijyù hwà shr shémma yìsz.	What does this sentence means?
Nǐ tīngdejyàn ma?	Can you hear me?
Chǐng hwéidá wǒde wèntí.	Please answer my question.
Syàndzài bèishū.	Now, recite.
Chǐng nǐ bèi.	Please recite.
Syàndzài tīngsyé.	Now, dictation.
Chíng nǐ dzài hēibǎn shang syě.	Please write on the chalkboard.
Chǐng búyàu kàn shū.	Please don't look at the book.
Chǐng tsátsa hēibǎn.	Please erase the chalkboard.
Syàndzài wǒmen tīng lùyīndài.	Let's listen to the tape now.
Shíhou dàule.	Time is up.
Syàkè.	The class is dismissed.

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7. Audio-visual aids

a. Maps

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b. Films

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Chinese Ceramics Thru the Ages (Athena, mp, 1952, 20 min, sd, color, Chinese art ser, $185, rent $10, jh-ad). Shows the evolution of Chinese ceramics from neolithic earthenware to pure porcelain.

Chinese Jade Carving (Athena, mp, 1950, 10 min, sd, color, Art of China ser $100, el-ad. The five fundamental steps in jade carving, an art as old as China itself. Magnificent jade examples are exhibited in close-up. Also expresses the fundamental attitudes of the Chinese master craftsman that the combination of human faith, patience and perseverance is the only way to the world of beauty.

Chinese Painting Thru the Ages (Athena, mp, 1952, 20 min, sd, color Chinese art ser, $185, rent $10, jh–ad). How the Chinese painters evolved their theory and practice, and what Chinese painting has to offer world art.

Chinese Sculpture Thru the Ages (Athena, mp, 1952, 20 min, sd, color, Chinese art ser, $185, rent $10, jh–ad).

Chinese Shadow Play (Athena, mp, 1947, 11 min, sd, Art of China ser color, $100, rent $5, jh–ad). Presentation of an art form which combines visual beauty, dramatics, and appropriate sound effects with Chinese mythology.

Five Chinese Brothers (Young America, fs, 1952, 43 fr, sd with captions, color, $6, Folk Tales from Many Lands ser, el–jh. A folk tale from China. New York: Young America Films.

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c. Recordings

Chinese Classic Instrumental Music (Folkways FP12, one 12 dic). Members of the Chinese Cultral Theatre Group playing on native instruments.

Chinese Folk Songs and Dances (Folkways FP802, one 10 disc).

Chinese Songs (Concert Hall CHC48, one 12 disc). Eight Chinese songs in Westernized arrangements for voice and piano, sung by Yi–Kwei Sze, bass, accompanied by Nancy Lee Sze.

Classical Music of China (Lyrichord 27, one disc). Formerly in Musicraft Album 44. Wei Chung Loh playing on ancient instruments.